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for the painter; harder still the lot of those who starve in despair of the reward which they have earned but not received.

At times, misfortune touches the artist more closely; he must struggle with defects of the sense by which he lives. Some have corrected the errors to which faults of the eye exposed them; others have been misled. More serious disorders, upsetting the mental balance and ending in suicide, are not rare among painters. Even in its normal phases, genius is eccentric; but we are not, for that reason, to infer that the creative faculty is a symptom of insanity. What is exceptional in genius is the union of many happy gifts; it is the attribute of those whose works, be that what it may, "touch human chords whose vibrations are deepest."

The psychologist, after reading this volume, feels like one who has been looking through a lattice. The glimpses he catches make him regret that the view is not more continuous, that there is no central thought binding all these suggestions together. M. Arréat, as the preface declares, is far from pretending that his work is perfect. He is searching for facts, and his search has been fruitful. But when sufficient material shall have been collected, it will certainly be an interesting task to single out the traits peculiar to genius, to analyze them and reduce them, in accordance with psychological law, to their simplest elements.

PEREZ, *La maladie du pessimisme*, Rev. philosophique, 1892, XXXIII. 36.

This is a review and critique of two recent works, one by Magalhaes, *O pessimismo no ponto de vista da psychologia morbida*, and the other by Huyghe, *Des rapports de l'arthritisme avec les manifestations nerveuses*. The author advocates a psychology of diseases—a science that would connect with each morbid condition or disease its corresponding psychic manifestation. Educators would be able to diagnose the mind from the physical condition, and physicians to diagnose the body from the mental condition. A disease would have two indices instead of one. The two above-mentioned essays attempt directly, the other indirectly, to discover the pathologic condition that finds mental expression in pessimism. The one describes it as *neurosthenic affective*, the other as *arithritisme*.

Magalhaes' conclusions are based upon the study of avowed pessimists such as Leopardi, Schopenhaur, Flaubert, Baudelaire, Amiel and Byron, and of others who, without the creed of pessimism, reveal its characteristics. Among these are Carlyle, Swift, Tolstoi, de Sévancour, Shelley, and Chateaubriand.

Pessimism is regarded as a species of nerve weakness of which the chief character is nervous instability with alternation of irritability and prostration. The subject is super-sensitive; impressions call forth intense and prolonged reactions followed by exhaustion. He is characterized by a general hyperæsthesia, which naturally results in an excess of suffering. From instability and hyperæsthesia results discord between the feelings themselves,—between the feelings and the intelligence,—between the feelings, the ideas and the volitions.

The discord between the feelings shows itself in a great variety of paradoxes, contradictions and inconsistencies. To the pessimist the possession of a desired object does not atone for the former privation. The pain of unsatisfied desire is replaced by the pain of *ennui*. With inability to enjoy what he has are coupled extravagant expectations regarding that which he does not have. He is extremely susceptible, both to kindness and to contempt. He passes suddenly from violent irritability to languor, from self confidence and vanity to extreme self abasement.

His hyperæsthesia results in intellectual discords. For this involves a great vivacity of the intuitive imagination, which favors the setting

up of extravagant ideals lacking in solid representative elements. Hence a gap opens between his ideal and the actual. He can never realize the ideal he pursues and so his feelings take on a somber hue. From this excessive idealism results a mania of doubt (Amiel), a certain distrust of all his rational objective knowledge. It assumes another form in extreme subjectivism. The pessimist is haunted by images of tiniest religious scruples, suspicions, fears and anxieties, resulting in alienation from friends, seclusion misanthropy.

The pessimist is further characterized by an incapacity for prolonged attention, a refractory attention and a feeble will. These result in inaction, quietism, reverie, self-objecination, abolition of the personality, annihilation of the will, mounting sometime even to poetic or religious ecstasy.

More than Magalhaes is Dr. Huyghe concerned with the pathologic basis of pessimism. He connects it with arithritism, a constitutional disturbance of nutrition and circulation, resulting in local congestions of vitiated blood. These may result in gout, rheumatism, kidney or brain diseases. Is there any psychic aspect to these maladies? The ancients associated hypochondria or melancholia with all of them. Pessimism would seem to be the mental side of arithritism.

These essays do not ignore the existence of an impersonal, intellectual, objective pessimism, having a basis very different from that of the personal, sentimental subjective pessimism. Connecting the latter with neurosthenia or arithritism leaves the philosophic question just where it was.

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GRÉHANT, *Sur un nouvel appareil destiné à mesurer la puissance musculaire*, Comptes rend. 1891, CXIII. 212.

M. Gréhan describes his dynamometric myograph (a modification of Prof. Marey's spring myograph) for registering and estimating muscular effort. A steel spring, $400^{\text{mm}} \times 18^{\text{mm}} \times 2^{\text{mm}}$, is fastened at one end firmly to a table, and to the other is attached an adjustable self-feeding pen, which traces, upon a revolving paper cylinder, a line of abscissa and a curve. A cord, having a wooden handle at one end, is attached to the spring at the other end. The person sits before the instrument, with his arm supported in such a position that the elbow forms a right angle, and the hand grasps the handle. By a violent jerk the forearm is bent upon the arm, and the style traces a denticulated curve. Now to measure the muscular power, it is only necessary to pass the cord over a pulley, and attach weights, until the pen traces a tangent to the summit of the curve. In several experiments M. Gréhan found the muscular power of the biceps and of the brachial anterior to be from 15 to 45^{kg} . He adds that multiplied experiments would, doubtless, yield a wider range of results.

F. TRACY.

In connection with the department of anthropology, of which Prof. F. W. Putnam is the chief, a section of psychology has been established at the World's Fair. The object of this section is to exhibit, in a typical rather than exhaustive way, the methods and results of modern psychology. The exhibit falls into two parts; the one a working laboratory for making tests of the sense powers, movements and simple mental processes, and the other an exhibit of apparatus, facilities, and results of research; the exhibits are to be labelled and made as serviceable, from a pedagogical point of view, as possible. In the working laboratory it is proposed to make tests upon visitors and to publish a statistical study of the material thus collected. In order to render